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AMERICAN ART NEWS.

VOL. VII. No. 24.

NEW YORK, MARCH 27, 1909.

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EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Anglo-American Fine Art Co., 523 Fifth Avenue—Choice paintings by Old Masters.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Fifth Ave. Art Galleries.—Paintings from several collections.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Early English mezzotints and sporting prints.

Macheth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue—Annual Exhibition by "The Ten."

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfurt.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

Paris.

E. Bourgey.—Coins and medals.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

ACADEMY EXHIBITION SALES.

The sales, at the present annual exhibition of the National Academy of Design up to Monday last are, Charles Bittenger's prize picture, "After the Ball," \$500; James H. Wardwell's "Mountain Clearings," \$200; George H. Bogert's "Break of Day," \$1,800; Charles Warren Eaton's "Song of the

PICTURES CHOSEN FOR VENICE.

The committee of the Academy of Design to select pictures and sculptures to represent American art at the coming International Exposition at Venice has completed its labors, and the works have been packed and shipped.

This committee, composed of John W. Alexander, J. Alden Weir, Francis C. Jones, Herbert Adams, E. C. Tarbell, Harrison S. Morris and Joseph Pennell, had a difficult task, and their selection will of course be criticised. The list which follows of the artists selected and the works chosen to represent them will be found interesting to study. The committee doubtless did its best to select what it considered a representative collection, but it is difficult to follow or understand some of what will be called its sins of commission and omission, dependent on varying points of view.

It will be noticed that no water-colors have been sent and that only forty-five oils have been chosen, due, it is said, to lack of wall space and the dimensions of some of the canvases chosen.

It is probable also that certain names are unrepresented from the failure of painters or sculptors to furnish what they themselves considered characteristic or representative works, so that it would be unfair to blame the committee for omissions in every instance.

A hasty study of the list by the ART NEWS reveals the omission among older American painters of unquestioned rank of the names of George Inness, D. W. Tryon, Horatio Walker, J. F. Murphy, Jules Stewart, Howard Pyle, Douglas Volk, Alexander Harrison, William M. Chase, E. H. Blashfield, F. D. Millet, John La Farge, Eastman Johnson, Thomas Moran, E. L. Henry, Walter Shirlaw, R. M. Shurtleff, George Smillie, A. P. Ryder, William Sartain, Edward Gay, F. P. Vinton, W. H. Howe, Arthur Parton and Henry Mosler, and among the younger painters of those of Robert Reid, Willard Metcalfe, W. L. Lathrop, C. C. Cooper, H. O. Tanner, F. J. Waugh, Gari Melchers, Bruce Crane, C. M. Dewey, C. Warren Eaton, E. A. Abbey, Abbott Thayer, F. Remington, and the women, Lydia Emmet and Mary Cassatt.

It will be noted that Francis Jones and John W. Alexander of the committee are not represented, presumably through modesty, and this is to be regretted.

The sculptors of rank who are not named in the list are Augustus St. Gaudens, George G. Barnard, Enid Yandell, Augustus Lukeman, Karl Bitter, Gutzon Borglum, Charles Grafty, F. MacMonnies and Charles Niehaus.

It is to be feared that the committee will have a hard summer of explanations and may have to take to the woods. The list as it stands, however, is fairly satisfactory, barring the commissions and omissions. It seems a pity to have Sargent represented by his inferior portrait of Miss Bryce, shown at the Winter Academy.

OILS.

Cecilia Beaux, "Mother and Child."
George Bellows, "Up the Hudson."
Frank W. Benson, "Summer Night."
Ralph A. Blakelock (deceased), "A Mountain Brook."

(Continued on page 3.)



LES TOREADORS DE VILLAGE.

By Ignacio Zuloaga.

Now at Hispanic Society of America.

Copyrighted by Hispanic Society of America.

SALES.

New York.

Anderson Auction Company, 12 East 46th St.—Collection of etchings and engravings by the great masters formed by the late L. D. Griggs of Waterbury, Conn., March 30-31 and April 1, 2, at 8 o'clock.

Fifth Avenue Art Galleries, 546 Fifth Ave.—Paintings from the collections of Messrs. Le Roy Stewart and E. D. Hewitt, and Mrs. George Dempster Hamlin, April 12 at 8:30 o'clock.

Silo Galleries, 45 Liberty St.—Oils and Water-Colors by the late A. T. Bricher, April 12 at 2 o'clock.

ROME—Galerie Sangiorgi.—Paintings sculptures, bronzes, furniture, and tapestries. The collection of the late Joachim Ferroni, April 14 to 22; M. le Chev. G. Sangiorgi, auctioneer.

Pines," \$1,200; Irving R. Wiles' "The Quiet Corner," \$1,200; Joseph Pennell's "Street in Cortona," \$75; Elliott Daingerfield's "The Cloud Over the Hill," \$1,200, and George W. Maynard's "Alarm," \$2,000.

IMPORTED BRONZES ARE STATUARY.

The Board of U. S. General Appraisers has sustained a protest lodged by R. J. Godwin's Sons of New York regarding the assessment of duty on small pieces of bronze statuary, the work of Angelo del Nero. The Appraiser characterized the works as manufactures of metal and marble, metal chief value, and assessed duty at 45 per cent. The importers declared the goods to be "statuary," dutiable at 15 per cent. under the reciprocal treaty with Italy. Judge Waite sustains the protest.

IN THE ART SCHOOLS.

National Academy of Design.

A. L. Kroll, who last May was awarded the Mooney Travelling Scholarship at the National Academy, has joined the atelier, Jean Paul Laurens, of the Julian Academy in Paris, where, in competition with several hundred of the cleverest students in Paris, he was awarded the Grand Prix Julian, given by Mme. Julian, in honor of her husband, the founder of the Academy. The prize is a medal and two hundred francs for the painting of a female head and torso. The work was specially complimented by the jury through the Director of the Schools, who has hung the painting in the studio, Jean Paul Laurens.

The students of the Academy are scurrying about in preparation for the spring dance to be given in the near future.

The Academy ground back of the school will soon be made use of after working hours by the life and antique class men, who are organizing a baseball nine. This, to all appearances in the selection, should prove invincible.

M. Béline, an Academy student of last season, shows at the Annual Academy Exhibition a plaster-cast head, modelled strongly, of Edgar M. Ward, instructor of the life-class.

A. T. Van Laer spoke to the Academy students on Tuesday last of the Art of France.

St. Patrick's Day did not go by unnoticed by the students of the Academy, for a committee made up of the Misses Estelle Hesse, Elfrieda Burton, Anita Moffat, Messrs. Hugo Robus and Carl Schmidt, made an informal dance they organized a real success. The music, that of a hurdy-gurdy, kept the participants dancing until dusk. Edgar M. Ward, Jr., was in charge of the decorations, and his own posters and cards were greatly admired.

The final subject for the competition in the composition class was announced by George W. Maynard at his last lecture, as "The Narration of An Absorbing Story." The sketches will be passed upon by the school committee for the selection of the final competitors on April 5, and only those sketches will be considered that keep to the size required, namely 12 x 16 inches.

Upon the resignation of the monitorship of the etching class by A. A. Blum, who has work of much importance which has taken him away, his place was filled by Mr. Bush, of the night class.

Art Students' League.

The Woodstock summer school work is on exhibition in the member's room at the League. It is successful in every way, and far ahead of the work exhibited by the same school last year. Andrew Dasberg has some of his already well-known snow scenes on view, among them that which won the first prize at the exhibition in Woodstock last summer. Allen Lochran, who won the second prize, has a number of canvases in the exhibition, and Lawrence Nelson and Wardwell are also well represented. A jury consisting of Mr. Leonard Ochtman, Mr. Paul Dougherty, Mr. Willard Metcalfe, Mr. Childe Hassam, Mr. J. F. Murphy and Mr. Birge Harrison, will meet to award a scholarship. The pictures will remain through to-day.

A reunion of Woodstock students was held at the League on Monday night, and was a joyous occasion.

No numbers were given out during the last concours in deference to the

wishes of one of the instructors of the school.

A surprise party was recently given to Miss Helen Lewis, one of the popular students, at her home in Irvington-on-Hudson. It was a birthday luncheon and a number of her classmates spent the day with her.

The Society of American Fakirs gave a tea last week to the girl students of the League. The president, in his speech, asked the co-operation of the guests, and explained the requirements necessary to become a member of the Society. Mr. Randall Davey then entertained with some of his original monologues, which were funnier and more successful than those that he gave last year.

BOSTON.

Most Bostonians appeared to like the German pictures which have gone to Chicago. The general feeling was that Professor Edmund von Mach spoke the truth when he said that the best American painters have little or nothing to learn from the Germans as regards the technique of painting, but that they might learn something from the attempts of the Teutons to grapple with the large relationships of art and life. Incidentally, Leibl is a painter who can give the American artist points on making a subject handsome while making it like.

Bela L. Pratt, March 19-20, exhibited models of three panels for the facade of the new Boston Opera House. One represents "The Dance," another "Tragedy and Comedy," and the third "Music." As befits the adornment of an enterprise of which Miss Loie Fuller will be a presiding genius, Mr. Pratt has imparted to his dancing and reclining figures in high relief rather more swing, swish and dash, and more exaggeration of attitude, than one associates with restrained and refined sculpture. Models for medallions for the New Theatre, New York, and several other works were on exhibition at the same time.

Forty long years he has painted in the wilderness, with never a "one-man" exhibition until to-day. This week, however, is where Henry H. Garrison emerges into the promised land of the St. Botolph Club with his renderings of the purple desert that lies between Annisquam and Essex. It is a surprisingly complete and unified exhibition, in which a man who has specialized very closely shows the best things he has been able to accomplish. One liked perhaps most of all some of the large, ambitious canvases, such as "Golden Haze" and "Cloud Shadows." It is good to see a man undertake these big things fearlessly, without apparently any apprehension of the size of the color-man's bill.

Philip Little of Salem shows some smashing works at the Copley Galleries. He paints sunlight and great, luminous half-tones. At Cobb's Gallery, March 16-30, are portraits in oil by Piero Tozzi of Naples, whose works, as shown in New York, have already been noticed in AMERICAN ART NEWS. It is hard for the American to understand just what the modern Italian painters are trying to do, and Mr. Tozzi does not altogether solve the difficulty. John La Farge, at Doll & Richard's, March 18-April 1, is suggestive, as always.

The trophy artistic holds the place of honor at the Society of Arts and Crafts, pending the installation of an ecclesiastical art exhibit next week. Said trophy ought, of course, to be held in honor. Nothing is uglier, as a rule, and commoner than the swell piece of silver work with which the winner of an athletic event is stuck for the rest of his

natural life. The Society of Arts and Crafts got into the game last summer and secured a commission to design and execute the trophies that were awarded after the great race to Bermuda. These and other less important pieces of the same general character constitute the present exhibition.

Probably as remarkable a group of old English masters as Boston has seen has just been put on exhibition at the Vose Gallery No. 320 Boylston Street. The display is in honor of the fifty-ninth birthday of Mr. Seth M. Vose. This is a showing which the Messrs. Vose have had in mind for more than two years. In preparation for it they entered the London market and took away several famous works. In their exhibition one notes as particularly interesting Copley's portrait of Lord Gambier, who arranged for peace with this country at the close of the War of 1812; Sir William Beechey's "Lady Ashley"; Sir Thomas Lawrence's "Lady Carrington"; Sir Peter Lely's "Lady Denham"; "Lady Nugent," by Thomas Hudson; Sir Joshua's old master, and "Margaret Huntley," by William Dobson. A particularly exquisite child's head is by Sir Joshua himself. A Romney of unusual celebrity as well as a delightful characterization is a portrait of Hon. Philip Bouverie. This is a work which was exhibited in the Grafton Gallery in 1789. The Vose exhibition will continue through March, and will undoubtedly make Boston take notice.

One of the most remarkable private collections of eastern Massachusetts, and one whose very existence has hardly been known to many artists and art collectors, is that of Mrs. George F. Belcher of Stoughton. This is already one of the largest gatherings of modern art in Massachusetts, outside of Boston. A recent addition, which may become part of the permanent collection, is Walter L. Dean's picture, "The Deep Sea," one of the attractive works at the first Corcoran Gallery exhibit, and which has been shown at various other exhibitions.

Fair prices obtained at the sale of paintings by the late Alfred Bryant Copeland, at Leonard's March 18-20. Mr. Copeland's copies from the old masters were internationally famous. Paintings by other artists were included—among them a portrait of Gilbert Stuart, by himself.

Other exhibitions that continue through the week are the members' exhibition at the Twentieth Century Club (which is not composed entirely of civic reformers), English masters at Vose's, Renoirs at Walter Kimball's, and photographs of German art at the Public Library.

Fenway Palace, going to which is as wonderful an event to Bostonians as visiting St. Peter's is to Romans, has been open again to the public this week. Glimpses have been obtainable of compartments that were made accessible to outsiders for the first time at the recent musicale in aid of the Italian sufferers. The newly opened sacra, like the more familiar rooms, have been photographed by the energetic Thomas E. Marr, to whom Mrs. Gardner from the first has given the exclusive right.

NEWARK (N. J.).

The closing public lecture in the college extension course in Newark, for the teachers and supervisors of art and manual training in the State of New Jersey, was given in the Public Library. The course has been one of art as applied to handwork, the arrangement of the house, public buildings, private grounds and parks.

The seventy-one members gave an exhibition of class and school work in all grades, including normal school; showing the application of the principles of color harmony, and arrangement, as it may be taught to children and adults.

This course was given by Frank Alvah Parsons, Director of Design and Normal Training in the New York School of Art, which school gives certificates for this course. The work has attracted wide interest among educators, business men and laymen. Mr. David B. Carson, Superintendent of Schools in Newark, said, in introducing Mr. Parsons:

"As a teacher, Mr. Parsons was born with greatness, as no one could enthuse and inspire a class of this nature, unless great in his subject, and that, personally, he always left his class impressed by this enthusiasm. The class will be continued next year with a large increase of students."

CLEVELAND (OHIO).

The College Club met informally in the gallery of the Cleveland School of Art on March 15. Mrs. H. H. Johnson gave a short talk and exhibited an excellent collection of photographs of the Renaissance Painting in Italy.

Some 500 specimens of the Copley prints are on exhibition in the Wm. Taylor, Son & Co. gallery.

PHILADELPHIA.

The "T Square" Club and the Philadelphia Chapter, American Institute of Architects, will open their fifteenth annual exhibition at the Pennsylvania Academy, with a private view on Saturday, April 17. The exhibition to continue until May 16, inclusive. At the private view, the announcement of awards will be made, and the drawings will be exhibited in the Cope, Henry and Stewardson competitions.

On a line with the Academy's plan of usefulness, in addition to these continuous exhibitions, it has arranged a series of talks and lectures, to be given from time to time. Cards are now out for "A Talk About Heraldry," on March 22, by Mr. Charles E. Dana, president of the Philadelphia Water-Color Club. No one is more fitted than he to give such a talk as the subject with him is ingrained. There is also "A Talk on Some Early Artists in Philadelphia," by Miss Emily Sartain, principal of the School of Design for Women, on April 8.

The Art Club exhibition of water-colors and pastels and the Plastic Club's annual color exhibition, continue to attract large attendances. Nothing is more striking in the development of Art Interest in this city than the increase of those who seek art exhibitions. A number of works have been sold at the Art Club, in addition to the half-dozen sold the opening night, are, "An Old-Fashioned Corner," by John R. Connor; "An Oriental Shop," by Addison T. Millar; "Holland Home," by Elizabeth Hunt Barrett; "At Vitre, France," by Mrs. Colin Campbell Cooper.

Frank Walter Taylor is showing a collection of 41 illustrative drawings at the McClees Galleries. Mr. Taylor's work is clean, direct, and expresses the thought of the writer. Among the drawings shown are illustrations for the works of Mrs. Humphrey Ward, Thérèse Garrison, Margaret Sherwood, Arthur Symonds, F. Hopkinson Smith, Henry Van Dyke and others.

EXHIBITION CALENDAR FOR ARTISTS.

AMERICAN WATER COLOR SOCIETY, 215 West 57th St., New York.
Forty-second Annual Exhibition.

Works received April 16, 17.
Press View and Reception, April 28.
Opening of Exhibition, April 29.

RICHMOND (IND.) AND MUNCIE (IND.) ART ASSOCIATIONS.

Thirteenth Annual Exhibition of Paintings, Sculptures, Etc.

Entry blanks sent to Mrs. M. F. Johnston, Richmond (Ind.), by April 18.
Exhibits shipped to Muncie Art Association before May 6.
Exhibition in Muncie, May 13-24.
Exhibition in Richmond, June 8-22.

AMONG THE ARTISTS.

At the annual meeting of the Water Color Society, March 17, the following were elected: President, J. C. Nicoll; treasurer, James Symington; secretary, W. Merritt Post; board of control for two years, William S. Robinson and Edward Penfield.

The seventeenth annual exhibition of potteries and porcelains, and other arts of the fire, of the New York Society of Ceramic Arts, opened at the National Arts Club on Wednesday evening last, and will remain there for two weeks. The annual dinner of the Society will be given at the Arts Club to-night.

At the Strollers' Club house last week a dinner was given, complimentary to Mr. Ramon de Casas, the Spanish painter, by Mr. Charles Deering. The dinner was international in scope and many representative artists were present. The room was decorated with Spanish colors.

Mr. and Mrs. Henry Golden Dearth gave a reception at their studio, 29 Washington Square, on Saturday and Sunday afternoons last. The receptions were largely attended. Mr. and Mrs. Dearth will soon sail for their summer sojourn at Montreuil, France.

Miss Ray Lindheim, an old pupil of Frank Vincent Du Mond, has been very busy at her studio, 27 West 67th Street, this winter. She recently completed a picture, "The Gold Crane," now in the Academy exhibition. This young artist is now at work on a large decoration and some portraits and other pictures. She will spend most of the coming summer painting at Lyme, Conn.

Frank Vincent Du Mond has been commissioned to execute some mural decorations depicting some of William Cullen Bryant's poems for a 30-story building to be erected at Liberty and Nassau Streets, this being the spot where the poet wrote his chief works. This will serve as a memorial to Bryant and will be an entirely new departure.

George Bellows has been honored by the Pennsylvania Academy, which has purchased his last year's canvas "North River," awarded the Second Hallgarten Prize at the Academy. Mr. Bellows is now occupied with a number of compositions.

Miss Helen Loomis will hold an exhibition of water-colors, landscapes and marines at the Scuola Galleries, No. 59 West 39th Street, March 29-April 3. Miss Claire Avery has on view at the same gallery through to-morrow an exhibition of her recent works.

Miss Magda Heuermann, who executed miniature commissions in this city, Philadelphia, Pittsburg and Cleveland, has returned to her studio in the Fine Arts Building, Chicago, and is at work on several orders.

Piero Tozzi is in Boston, where he is holding an exhibition of portraits and other paintings at the galleries of Charles E. Cobb, to March 30. He is the guest of Mr. Joseph T. Gilbert.

Clara Weaver Parrish is preparing to make an extended visit to Europe this coming summer. She will leave New York in May and expects to visit Germany, Holland and France.



MRS. (GEN.) JAMES CLARKSON.

By Elizabeth Gowdy Baker.

Now at Knoedler's Galleries.

At his Sherwood Studio, E. Irving Couse is showing a group of his recent Indian pictures and landscapes. "An Indian Princess" has a group of graceful Indian girls against a background of aspen trees, through which the sunlight is playing, and is charming in effect. An Indian girl roasting apples—firelight on a well painted figure—is also an effective composition.

An auction sale of decorated palettes, fans, sketches, and other artistic efforts will be held in the rooms of the Kit Kat Club, 13 East 14th Street, on Saturday evening next, April 3.

SALMAGUNDI CLUB DINNER.

On account of the opening of the exhibition of his works at Buffalo, on Tuesday, Señor Sorolla was unable to attend the dinner given at the Salmagundi Club on that evening, at which he was to have been the guest of honor. Edward Redfield was also unable to attend. The guests present were Elliott Daingerfield and Gari Melchers.

About one hundred and fifty members attended, and interesting art topics were discussed.

Henry B. Snell, as president of the club, was toastmaster, and introduced

PICTURES FOR VENICE.

(Continued from page 1.)

George DeForest Brush, "Leda and the Swan."

William Gedney Bunce, "Moonlight—Venice."

Emil Carlsen, "High Tide."

William A. Coffin, "A Maple in Spring."

Kenyon Cox, "A Nymph."

Thomas W. Dewing, "The Awakening."

Howard Gardiner Cushing, "Nude."

Elliott Daingerfield, "A Young Shepherd."

A. B. Davies, "Afternoon."

Charles H. Davis, "Cloudland."

Joseph DeCamp, "The Cellist."

Paul Dougherty, "Twisted Ledge."

Ben Foster, "Summer Night."

Lillian M. Genth, "The Sun Maiden."

Albert L. Groll, "The Passing Shower—Arizona."

Birge Harrison, "A Day of Forest Fires."

Childe Hassam, "Church at Old Lyme."

Charles W. Hawthorne, "Girl in White."

William J. Hays, "At the County Fair."

Robert Henri, "Young Woman in Black."

Sergeant Kendall, "Reflection."

Louis Loeb, "Princess Zonoma."

Will H. Low, "Chez Nous."

Homer D. Martin (deceased), "The Meadow Brook."

Hermann Dudley Murphy, "Portrait of Mrs. Bigelow."

Walter Nettleton, "Winter in the Woods."

Leonard Ochtman, "December."

Henry W. Ranger, "Cornfield."

Edward Redfield, "The Old Bridge."

John Singer Sargent, "Portrait Miss Boyce."

W. Elmer Schofield, "A Winter Morning."

Henry B. Snell, "A Cornish Harbor."

Allen B. Talcott, "The Upland Pasture."

Edmund C. Tarbell, "Portrait Edward Robinson."

John H. Twachtman (deceased), "Niagara in Winter."

A. T. Van Laer, "A Westchester Valley."

J. Alden Weir, "Head of a Young Girl."

Irving R. Wiles, "Portrait."

F. Ballard Williams, "The Cascade."

Charles H. Woodbury, "In Mid-Ocean."

Alexander H. Wyant (deceased), "Haying Time."

SCULPTURES.

Herbert Adams, "Portrait of Miss H."

Robert I. Aitken, "Dancing Bachante,"

"Dancing Faun."

A. St. L. Eberle, "Girl on Roller Skates,"

"The Dancer."

Daniel Chester French, "Narcissa."

Sergeant Kendall, "Mirth."

Isidore Konti, "Charm."

Herman A. MacNeil, "Muldonmah."

Bela L. Pratt, "River Nymph."

F. G. R. Roth, "The Tramp."

Henry Merwin Shrady, "Study of Horse's Head."

Bessie Potter Vonnoh, "Motherhood."

BLACKS AND WHITES.

Otto H. Bacher, "St. Mark's, Interior."

Robert F. Blum, "The Etcher."

Charles Dana Gibson, "The Champion,"

"Story of an Empty Sleeve."

Elizabeth Shippen Green, "Buondelmonte Rides to His Bride," illustration to "The Wings."

Arthur I. Keller, "The Grafters."

Louis Loeb, "The Sick Room."

J. Alden Weir, "Three Etchings."

Albert Beck Wenzell, "Café de la Paix."

Charles Henry White, "The Bascule Bridge," "Rural Washington," "In the Toils."

Henry Wolf, "Woman at a Window,"

after Jan Van der Meer; "My Mother,"

after Whistler; "The Morning Star."

J. M. N. Whistler, lithographs.

Timothy Cole, wood engravings.

Joseph Pennell, etchings.

Miss Louise Huestis is painting the portrait of Constance Collier, who is playing with William Gillette in "Samson."

Mark Sheridan has just finished some mural decorations for the library of Mr. and Mrs. W. F. Winecoff's home in Ansley Park. They are from the Ulysses series, are arranged over the high mantel and book shelves, and show the soft tones of vivid blues in the waters of the Mediterranean, topped by the glorious southern sunshine done in crimson and gold tints. Tapestries for the home adornment of Mrs. Delos Blodgett's mansion in Detroit are also well done.

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Allied Artists' Ass'n 67 Chancery Lane
Charles Chenit Co. 183A, King's Road, Chelsea
W. M. Power 123 Victoria St., S. W.
W. E. Spiers 36 Maiden Lane, W. C.
Sunday Times 7 Essex St.

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American Express Co. 11 Rue Scribe
Cercle Militaire 49 Avenue de l'Opera
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American Art Association . Notre Dame des Champs
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THE ART TARIFF.

Perusal and study of the opinions of artists, dealers and others on the new art tariff, which we have taken pains to collect, and which are published elsewhere, would seem to prove that it is not generally acceptable, and that, if enacted into law, it will surely cause controversy, confusion and litigation, will diminish revenue to the government, fail to give any protection to those American artists who feel that they need or are entitled to said protection, and will increase, instead of minimize, the importation of cheap and spurious pictures from abroad.

It is evident that the Ways and Means Committee, when they framed this art clause, did not go thoroughly into the question, and did not have the time or inclination to hear intelligent testimony and to study possible results. There is also much misapprehension on the part

of the art public, as to what the art clause in the Payne bill really means. The same public is also unaware of the fact that the exceedingly high duties on other art works, such as antiques, textiles, pottery and porcelains, etc., have been left untouched, that in the case of marble statuary, for example, duty has been increased from 15% to 50%, and that as the new tariff, if adopted, does away with all reciprocity treaties, the present rate of 15% on pictures from all countries except Holland is raised on those produced within the last twenty years to the old figure of 20%.

We believe that the new provision is along the lines on which we have striven, and was meant as a concession to those who favor a specific duty on pictures and statuary, and while we still firmly believe in a specific duty of \$100 on all pictures and statuary produced within the last one hundred years, or rather in Mr. Strauss' suggested modification of a duty of \$100 on all pictures over \$700 in value, leaving the present schedules as they are, we should be willing to accept the twenty-year provision were it not for its inconsistency and the trouble that it will cause.

In all probability the sentiment of artists, dealers and collectors, which seems to be drifting towards the common belief that the twenty-year provision is unworkable, will soon crystallize into some general definite understanding, to be followed by a petition to Congress for either a specific duty, or an extension of the twenty-year clause to fifty years, with exemption of all works by deceased artists.

We cannot spell any victory for the Free Art League, for all its boasting, in the new tariff provision. No one has opposed the abolition of the duty on works by artists of the past. No one has at any time desired to tax Old Masters.

ACADEMY'S NEW HOME.

It is devoutly to be hoped that the opposition, inexplicable to us, on the part of a few older Academicians and of the New York Times, which eminent journal appears to have been smitten with an attack of Academyphobia—to the building of adequate galleries for the old institution on the beautiful and accessible site of the old Central Park Arsenal—will not succeed in defeating the plan.

The secretary of the Academy has issued a statement, published elsewhere in our columns, to the effect that the members of the organization are almost unanimously in favor of the proposed plan, and that opposition to it is confined to a very few of the older men, who are probably acting under a misapprehension.

Art lovers, and members and friends of, what is after all, the distinctive and representative art organization of the country and the only one controlled by American artists, are exasperated to have the best and most feasible plan that the Academy has had before it, since it left its old Venetian palace downtown, and committed the business crime of investing in lots on the upper west side—delayed at least, by what would seem to be unreasonable and groundless opposition.

Arguments that the park will be encroached upon, when it is distinctly stated in the bill recently passed by the State Senate at Albany, that only the site of the Arsenal should be used, seems to us absurd, and surely the Academy of Design as an art institution, is as worthy of being housed in the park as the Metropolitan Museum, and more so than a menagerie. One writer in the Times bewails the fact that Mr. Carnegie did not carry out his intention of donating funds for the purchase of more lots near the Fine Arts Galleries in West Fifty-seventh Street, and adding to those galleries, because of Academy dissensions. We are glad that he did not do so, for we consider the location of the Fine Arts Galleries a poor one. The record of attendance and sales at the Academy exhibitions, since they have been held there, proves our contention that the location is off the main line of art and leisure travel, and is not one that insures large attendance.

The Arsenal site is both beautiful and accessible, and one that will be accessible to the larger part of the art population for many years to come. As we have said, the proposed plan is the best that has come before the Academy in many years, and if it can be carried out will give it a proper home and add to the attractions of the city. Let it not be defeated by a narrow, selfish and unbusinesslike attitude on the part of any members of the Academy, or by a foolishly sentimental and groundless public fear of park encroachment.

INDIANAPOLIS (Ind.).

The John Herron Art Institute, the center of the art life of the state, has had a series of unusually interesting exhibitions during the past few months. During September the Tissot Bible pictures were visited by thousands of people. In October there were exhibitions by the Chicago Water Color club; of "Fruit and Flowers," by C. P. Ream; of Persian Textiles and Ornaments (loan); of paintings by Ada L. Stewart; of etchings by Pennell, and engravings by Timothy Cole; and a loan collection of old paintings and copies of the Old Masters, with fine books and bookbindings, a lecture on the latter being delivered by Miss Lovina Knowlton, who has charge of the bookbinding in the John Herron Art School.

ACADEMY'S ANNOUNCEMENT.

Editor AMERICAN ART NEWS:
Dear Sir: It having been publicly stated that there is grave dissension in the ranks of the National Academy of Design with regard to the project for a building for the Academy on the site of the old Arsenal in Central Park, the council thinks it proper to make official and formal contradiction of this report.

The council itself is unanimously in favor of the project, and at the meeting of the jury for the current exhibition, the 29 members present were also unanimous in its support. At a business meeting of the Academy held on March 10 only one voice was raised against the project. The council has not been able to ascertain that more than a very small number of members, possibly six or eight out of a total of 135 academicians and 105 associates, are in opposition to the idea, and such an opposition on the part of a few of the older members, due, possibly, to misapprehension, is hardly enough to impair the substantial unanimity of the Academy's membership.

For the Council of the National Academy of Design.

H. W. Watrous,
Secretary.

New York, Mar. 22, 1909.

OBITUARY.

Charles M. Kurtz.

Charles M. Kurtz, director of the Albright Gallery at Buffalo, N. Y., died there Sunday last, March 21, after an illness of a few days, following a sitting for his portrait which Sorolla, the Spanish artist, was painting, and during which sitting he was in great pain. He was operated on for Bright's disease, at the General Hospital, March 17. Mr. Kurtz was born in New Castle, Pa., in 1855, and was graduated from Washington and Jefferson College in 1876. He was at one time connected with The New York Tribune, and was for nine years editor of "National Academy Notes." He was director of the art department of the Southern exposition in Louisville, assistant chief of the fine arts department of the World's Fair at Chicago, assistant director of fine arts for the U. S. commission to the Paris exposition in 1900, and assistant chief of the fine arts department of the St. Louis Exposition. Through the influence of Mr. Halsey Ives and other friends, he was made Director of the Albright Gallery in 1905, and conducted the affairs of that institution with intelligence and ability.

Alfred C. Howland.

Alfred C. Howland, who died at Pasadena, Cal., March 17th, aged seventy-one, was a member of the National Academy of Design. He was born in Walpole, N. H., on February 12, 1838, the son of Aaron P. Howland. After graduating from Walpole Academy, he studied art in this country and abroad, at Düsseldorf and at Paris. In 1872 he married Clara Ward of New York. He became an associate of the Academy in 1872 and an Academician in 1882. He was a member of the Century Club and Artists' Fund Society. In summer he lived at "The Roof-Tree," in Williams-town, Mass., in winter at No. 318 West Fifty-seventh Street, New York City. He was a brother of Judge Howland.

Joseph A. Thompson.

Joseph A. Thompson, a retired lawyer, who for the last fourteen years had lived at the Salmagundi Club, died there on Saturday night last after a lingering illness. Mr. Thompson was a graduate of Cornell and of the Harvard Law School. He suffered from locomotor ataxia, and gave up his law practice on that account two years ago. He was born in Illinois fifty-four years ago, and was unmarried. His only surviving relative in New York is his sister, Miss Thompson.

He made an efficient officer of the club, was greatly liked and esteemed, and his death is a decided loss to the club.

Robert Hopkin.

Robert Hopkin, the well-known marine painter, died at his home in Detroit, Mich., March 21. He was born in Glasgow, Scotland, in 1837, and came to Detroit with his parents eleven years later.

Hopkin's most important public work is a series of six paintings for the Cotton Exchange at New Orleans. He painted many drop curtains, and Chicago, Denver, Toronto and other cities have examples of his scenic art.

After seeing Sorolla's pictures—so filled with brilliant sunshine, a young lady was heard to remark "that she had a good complexion when she went to the exhibition, but came away freckled."

LONDON LETTER.

London, March 17, 1909.

According to the "Burlington Magazine," Signor Diego Sant, Ambrogio, the Milanese art critic, has identified a small panel (2 ft., 7½ in. high by 2 ft. wide), found at Varese and representing a half-length nude figure of a woman, as an original work by Leonardo da Vinci. A seal at the back of the panel bears the Settala arms and the still existent catalogue of the collection of Canon Manfredo Settala, who died in 1680, contains an entry "Mulier, creditur meretrice, opus eximii Mius pictories Leonardo da Vincio."

The Spring Exhibition of the Royal Society of British Artists will open at Suffolk Street on March 29.

At the Rowley Gallery (140 Church St., Kensington) there is now open the second exhibition of the "New Society of Painters and Sculptors." Among the exhibitors are T. T. Blaylock, J. Hodgson, Lobley, Louis A. Sargent, A. S. Wilkinson and Milford Norworthy, the last contributing two good still-life studies of "Lemons" and "Crab Apples."

Princess Victoria of Schleswig-Holstein has promised to open the annual exhibition of the Royal Amateur Society, to be held this year at 16 Grosvenor Place, by kind permission of Lord Newlands, March 22. The house contains much beautiful antique furniture and many paintings by old masters. The loan collection, color drawings, aqua-tints, and etchings by Paul Sandby, R. A., the father of water-color painting in England. His elder brother, Thomas Sandby, who was also one of the original members of the Royal Academy, attained a higher position than Paul, having been employed in his capacity of Deputy Ranger of Windsor Great Park, to plan all the improvements to the Castle and Forest, especially the laying out of Virginia Water, the largest artificial lake in the kingdom. Paul made seventy careful drawings of the castle and its towers, which were carefully preserved by Sir Joseph Banks. Thirty "Sandbys" have passed into the royal collection at Windsor, and of these, the King is lending six examples to the present show. The rest of the loan collection consists of old cut and engraved glass of the same period.

An exhibition of pictures and drawings by the late R. Spencer Stanhope, an artist closely allied to the Pre-Raphaelite movement, opened last week at the Carfax Gallery (24 Bury Street).

ECHOES FROM BERLIN.

A special cable to the N. Y. Times from Berlin says: Much attention is devoted in Berlin, Munich, and Dusseldorf to the German art exhibition in the United States. The only discordant note emanates from the secessionist camp by way of the ultra-modern school of German painters who ridicule the contention that the pictures being shown in America are truly representative of German art.

Prof. Max Liebermann and his fellow secessionists assert that their cult should at least have been represented by a few pictures in order to give American connoisseurs the chance of forming their own judgment as to whether the old or modern tendency of German painting is preferable.

Apropos of the main object of the American exhibit—to increase American respect for German art—the local papers publish the utterances of Teutonic artists to prove how sorely American artistic education has been neglected. Prof. Gustav Eberlein, the celebrated Berlin sculptor, who aspires to model the Robert Fulton memorial for New York writes:

"Among the masses of the American people there is a staggering ignorance concerning real art, notwithstanding the wealthy classes' unmistakable desire to acquire artistic taste and deck themselves with the best obtainable."

ANNUAL ACADEMY DISPLAY.

(Third Notice.)

The Centre Gallery in the Fine Arts Building, once divided into three sections, known as the Morgue, but now a well-lit and beautiful room, has a number of good and interesting works in this year's spring Academy display. Lillian M. Genth shows a strong and characteristic outdoors with nude, "In the Arbor," and Frank Fowler a three-quarter length seated portrait, one of the best he has painted for some time, gracefully posed, good in color and charming in expression. From W. J. Glackens comes an excellent study of "Washington Square." With the passing years Amanda Brewster Sewell still clings to her tapestry effects. There are good expression, drawing and re-



THE STRING OF PEARLS.

By William M. Paxton.

Voted most popular picture recent Penna. Academy Exhibition.

finer decorative feeling in her three-quarter length seated portrait of Mrs. John A. Weeks, but it is not convincing. In "Belated Winter," H. R. Poore shows one of those always attractive, truthful and luminous landscapes which he paints so well, Marion Powers a most attractive genre with excellently painted costumes in "Twixt Cup and Lips," and there are imagination and good painting in Aubrey Hunt's "Pirate Ship." George A. Bogert's "Break of Day" is strong. "Little Boy Green," by Louise Cox, is a characteristic, lovely study of childhood, and the composition and painting of Walter Nettleton's "Wardens of the Glen" are, as always, good.

Other Good Works.

Charles Warren Eaton's sweet and tender "Evening—Conn." hangs next a graceful and refined and thoroughly good portrait of Mrs. C. V., by August Franzen. There are good work and charming color in Charles Morris-

Young's "White Meadow" and Geo. H. McCord's "Farnese Gardens." W. A. Coffin's "Pennsylvania Landscape" has good space and distance, but too much resembles a map. "The Fortune Teller," by E. A. Bell, is a close imitation of T. W. Dewing. Thoroughly good pictures are Edward Gay's "October," Will Howe Foote's "Sunday Morning—Old Lyme," R. M. Shurtleff's "Pathway of Light," Cullen Yates' "February Thaw," E. H. Potthast's "Young Birches" and Leonard Ochtman's "In Winter."

The Clarke Prize.

"The Golden Moon," by Paul Dougherty, is one of the best of his splendid coast scenes, warm in color and full of sentiment, and Francis C. Jones' "Perplexing Move," and W. T. Smedley's "Two Dutch Dolls" are character-

PARIS LETTER.

Paris, March 17, 1909.

The sale of Mlle. Leroy's collection attracted crowds of amateurs and dealers to the Hôtel Drouot. A small chandelier in gilt bronze of the time of Louis XV, adorned with flowers in old Sèvres and appraised at 10,000 frs., was knocked down to M. Linzeler for 14,000 frs. A pair of cache-pots in porcelain of Paris-Loché, adorned with flowers and silver settings, fetched 2,250 frs. M. Hamburger purchased several numbers, among others a Vincennes cup and saucer, a large cup decorated by Catrice, a Sèvres cup and saucer, dated 1788, and a very small vase with two handles.

At the Rainneville sale, a large XVIII Century crystal chandelier with gilt bronze settings fetched 1,500 frs. At another sale, a green umbrella with a gilt bronze handle in the shape of an eagle and bearing the arms of Napoleon was knocked down for 82 frs. At Amiens, M. Rabeuf's collection of Chinese and Japanese objets d'art sold extremely well, a box in carved Shitan wood fetching 2,150 frs.

The sale of the Lacoste atelier produced 8,000 frs., a "Portrait de Jeune homme," by Louise Mauduit making 500 frs. At the sale of paintings by Picabia, which was almost exclusively patronized by private collectors, the selling prices generally remained below the appraisements. "Les Meules," appraised 800 frs., was sold for 500 frs.; "Les Oliviers," also appraised 800 frs., produced only half that sum; M. Danton secured "Les Moulins de Moret" for 235 frs., the appraisement again being 800 frs., and M. Guercin paid only 620 frs. for "Les Bords de l'Yonne," appraised 1,000 frs.

The collection of M. M. F. C., including works by Canaletto, Watteau, Goya and Lawrence, will be disposed of March 24, and a collection of decorative pieces by Fragonard, Vigée-Lebrun and L. M. Vanloo will come under the hammer March 29.

At the American Art Association, Phelan Gibb's private exhibition has proved a great success. Over sixty numbers were disposed of at very good prices. Everybody admired the beautiful effects of vibrating light which fill the artist's canvases with ethereal sunshine. Mr. Gibb has been approached to hold an exhibition of his works in America, and intends going to New York as soon as circumstances allow.

The death is announced of M. Laurent Héliot, of 62 Rue de Clichy, the well-known expert in Oriental objets d'art. His eldest son had only lately left Paris for China, in quest of fresh curios.

I saw some very fine XVth and XVIth century Persian rugs at the Galleries of Messrs. Hamburger, in the rue St.-Honoré. This house has also recently secured a rare Polish carpet, with a rich decoration on a ground of silver and green silk, and a fine specimen of the Italian Renaissance, a bronze group representing the Virgin carrying the Child, a very remarkable piece that reminds one of the masterpieces of Sansovino. Messrs. Hamburger's collection of old Dresden and Sèvres is now at its best, and they have recently purchased some rarely fine specimens of old French furniture.

Owing to the demolition of the Serres de l'Alma in the Cours de la Reine, the annual Salon of the Société des Artistes Indépendants will be held this year in the Orangery of the Tuileries, and in view of the more restricted space each member will be entitled to show only two exhibits. The exhibition will open March 26.

(Continued on page 6.)

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library.—Objects from the Hoentschel Collection. Interiors and Wood-Carvings, Chateau Remboullet.
- Bauer-Folsom Co., 396 Fifth Ave.—Paintings by Emil Carlsen, March 30—April 10.
- Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Clausen Gallery, 7 East 35th St.—Pictures by Elbridge Kingsley, to April 12.
- Cottier Galleries, 3 E. 40th St.—Pictures by A. Koopman, to Mar. 31.
- R. Ederheimer, 509 Fifth Avenue.—English and French Prints.
- Hispanic Society of America, 156th St., west of Broadway. Paintings by Ignacio Zuloaga, of Eibar, Spain. Daily (Sundays included), 11 A. M. to 10 P. M. Admission free.
- Knoedler Galleries, 355 Fifth Ave.—Portraits by Elizabeth Gowdy Baker, to April 3.
- Lenox Library.—Historical Exhibition of Painter Lithography. Prints by Bohemian artists of to-day.
- Macbeth Galleries, 450 Fifth Ave.—Pictures by five American artists to April 3. Louis Loeb, April 2-16.
- Metropolitan Museum.—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Galleries, 372 Fifth Ave.—Annual Exhibition of "The Ten," to April 7.
- National Academy of Design, 215 West 57th St.—Annual exhibition, to April 17. Admission, 50 cents. Free on Tuesdays and Fridays and Sunday afternoons.
- National Arts Club.—Annual exhibit N. Y. Ceramic Society.
- Powell Gallery, 983 Sixth Ave.—Studies and sketches by Frank Fowler, to April 3.
- Pratt Art Club, 296 Lafayette Ave., Brooklyn.—Annual exhibition Ye Handicrafters, to April 3.
- Arthur Tooth & Sons, 420 Fifth Ave.—Sir L. Alma-Tadema's latest picture, "Caracalla and Geta."

EXHIBITIONS NOW ON.

Five Artists at Macbeth's.

One of the most interesting displays of the season of American pictures, and which takes the place this year of that of "The Eight," is one of the works of five painters, Blendon Campbell, Chas. W. Hawthorne, Robert Henri, Geo. B. Luks and Kenneth Miller, at the Macbeth Gallery, No. 450 Fifth Avenue, which will close on Thursday afternoon next, April 1. The new men in the group are Campbell and Miller. The first shows three single figure character studies, excellent in expression, rich in color, and well modeled and drawn, and one composition group, "Funeral of Little Pete," good in tone, and evidencing much study of Rembrandt.

Mr. Miller shows two rather indefinite figure sketches, two single figure fancy portraits and a mother and child, all painted with sincerity and feeling, and all full of promise.

It is always a pleasure to see the work of three such strong painters as

Hawthorne, Henri and Luks, and in this display all are splendidly represented. Hawthorne, who still follows his fancy for unattractive subjects, shows his old but always good study of an old woman, "La Gigia"; a delightful two-figure portrait, "The Skaters," and three single figure studies, all immensely virile and fine in expression. From the able brush of Robert Henri comes a characteristic and striking full-length standing fancy Spanish portrait, "El Tango"; a bust portrait, "Dancer of Seville," strong in brush work and color; a rich colored portrait of a Spanish woman, and a delicious and speaking little study of a boy, "A Happy Hollander." The best of the examples of that able painter, George Luks, is his "Woman With Macaw," somewhat theatrical, but strongly and beautifully painted. "Puzzled" is an admirable character study, and "In the Cellar" is so truthful as to be amusing. The display should not be missed by art lovers.

Fowler at Powell's.

On exhibition at the Powell Art Galleries, No. 983 Sixth Avenue, to remain open through April 3, is an interesting collection of thirty-three sketches and studies by Frank Fowler, including a fine copy of the portrait of Washington, by Gilbert Stuart, now in the Metropolitan, and a portrait of Lincoln, painted from photographs and from memory. Among other portrait studies are "Helen," "The Black Bodice" and "Blond Profile." Some charming September landscapes, broad and tender, are "New Canaan," "Van Cortlandt Park," "Along the Hudson" and "Gray Day," while for an urban scene there is "West Forty-third Street—Twilight," with a slender crescent moon high over the house-tops and the Times tower in the distance.

Lichtenauer at Knoedler's.

Six portraits by J. Mortimer Lichtenauer, now on exhibition at the Knoedler Galleries, No. 355 Fifth Avenue, justify as a whole the encomiums on the work of this young artist which have appeared in the ART NEWS and other journals the last few years. He paints with a sure and steady brush, poses his subjects as a rule gracefully and naturally, and is a careful draughtsman. The group portrait of Mrs. T. Davis and children, his most important canvas, is well composed, and the subjects have good and natural expression, but the coloring is a trifle hard. There is better color, if the flesh tones are somewhat too hot, in the full-length standing presentment of Mrs. David Heller. The portrait of General Stehl, a half length, and the three-quarter length standing one of Mr. Max Heidelberg are evidently faithful likenesses, are well modeled, and thoroughly good works, while the full-length standing presentment of Mrs. Sylvan Hammerslough is notable for its graceful pose and sweet expression.

Architects at Century Club.

At the Century Club, No. 7 West 43d Street, is an exhibition of water-colors, oil paintings and sketches by well-known architects, the place of honor being given to a series of water-color views in Italy and Greece by the late Stanford White. Others exhibiting are Dr. William Welles Bosworth, who is represented by his "Rue du Château, Josselin"; Mr. William A. Boring, who has several oil paintings; Mr. Henry Bacon, Cass Gilbert and Mr. Charles A. Rich contribute Italian scenes; Mr. George B. Post has several exquisite water-colors, and Grosvenor Atterbury includes in his varied collection some excellent pictures of still life.

ANNUAL ACADEMY DISPLAY.

(Continued from page 5.)

Portraits and Figure Works.

In the clever "Portrait of a Woman," by Cecilia Beaux, this able painter is returning to her own again, and shows a canvas thoroughly strong and convincing, and minus that metallic quality which has marred her work the last three years. A good, strong, healthy landscape is George H. Smilie's "Group of Cedars," and one with much refinement as well as strength, is Glenn Newell's "When the Moon Gives Light." W. Verplanck Birney delights with his admirable story canvas, an interior with figures, well called "A Twice-Told Tale."

The remaining works in this gallery which call insistently for mention are Carroll Beckwith's figure work, "The Toilet," rich in color, F. J. Waugh's beautiful marine, "To Leeward," Albert Sterner's full-length seated portrait of Mrs. Sterner, an exceedingly attractive and refined work, beautiful in tone—one of the best portraits in the display. Robert H. Nisbet's well-colored and attractive "Snapshot," and Richard F. Maynard's clever genre "Moth and Camphor Chest."

IN THE SOUTH GALLERY.

Among the most attractive works in the South Gallery which hold the visitor one of the best is Raphael Lewisohn's "Summer Morning—Banks of the Oise." This landscape is so lovely in color and tone, and so full of light and air that it should serve as a model to young American landscape painters. It even suggests the great L'Hermitte. In "Mother Love," J. Campbell Phillips shows great advancement in his art. The canvas is beautiful and attractive, exceedingly refined, well drawn and tender and true in expression. Maxfield Parrish shows almost a poster in "Lanterns," rich, of course, in color, with a hard sky. Louise L. Huestis is not at her best in "Mother and Son," for the flesh tones are muddy, unhealthy and unnatural, and Carlton T. Chapman does not strike his usual strong note in the "Rain Squall." There are delicate color and pearly tone in Arthur Hoeber's "Evening."

Realists Represented.

The east wall in the South Gallery has a group of eight canvases by those realistic painters, John Sloan, Robert Henri, George Bellows and Rockwell Kent—all characteristic and, of course, strong. Bellows shows one of his fine studies of the Hudson River; Sloan shows two of his good figure studies, and Henri a virile, typical study of a "Spanish Picador." Near these hang a charmingly decorative work by Albert Herter, "Mary of Magdala," and one of Albert Groll's fine New Mexican landscapes.

Mention must also be made among works in this gallery of E. Irving Couse's typical Indian canvas, "The Connoisseur"; J. W. Dunsmore's interior with figure, "Reflections"; F. K. M. Rehn's good marine, "When the Storm is Over"; Chas. Rosen's fine landscape, "The Sycamore"; Gilbert Gaul's characteristic war piece, A. A. Wigand's "Woman in Blue," which won the Julia A. Shaw prize; Andrew T. Schwartz's "Primitive Family," which reflects Puyis de Chayannes, and Walter McEwen's interior with figures "Confidences."

Good Story Pictures.

I cannot close without an allusion to I. A. Joseph's "Loading Straw—England," a luminous landscape, which attracted deserved attention at the Lotos Club show; W. Von Glehn's rich colored, charming and thoroughly well painted "Villa Torlonia," Bruce Crane's two delicate and feeling landscapes; W. Granville Smith's "October Birches," delicate and deli-

cious in tone; Walter Clark's beautiful "October Skies"; Charles Bittenger's good story canvas, "After the Ball," and the examples of W. H. Drake, C. C. Cooper, W. V. Birney, H. O. Tanner, A. T. Van Laer, F. De Haven, J. G. Bristol—who alas is ending his days—F. J. Waugh, Daniel Garber, the late Alfred C. Howland, and the fine portrait of Mrs. Ralph A. Cram by Adelaide Cole Chase.

The Few Sculptures.

The display of sculpture is small, only thirty numbers, and not particularly impressive. There are two well-modeled marble bust portraits of Mrs. Launt Thompson and Mr. Leo Everett, by Mrs. Heyward Mills, a charmingly decorative piece by Pierre Feitu, "American Beauty," three animal studies by Anna V. Hyatt, a little Bacchante by A. St. L. Eberle, and a strong and delightful composition, "The Finding of Moses," by Augustus Lukeman.

James B. Townsend.

YUKON-ALASKA ART EXHIBIT.

The collection of pictures which will form the art exhibit of the Alaska-Yukon-Pacific Exposition, to be held in Seattle, opening June 1 next, says the Picture and Art Trade of Chicago, will be shown in a permanent building upon grounds hewn out of a virgin fir forest in the outskirts of the city—a forest saved from the hands of the commercial lumberman because of the fact that it is the property of the state of Washington and held in trust for the State University.

There will be, altogether, only a little more than 300 pictures on exhibition, but every one of these will be either from the walls of one of the great art galleries of the world or the work of a man who has won a medal at one of the international salons.

Half of the pictures will be old masters—from the Corcoran, in Washington; the New York Metropolitan Museum; the Chicago Art Institute, and the larger private galleries.

The other half will be chosen from contemporary artists, both foreign and American, but the selection is limited to the work of men who have been recognized in the great art competitions. The list is not yet complete, and it would be unfair to announce it only in part. It can be said, however, that there is not a single American artist of more than passing or local fame who is not already represented.

One of the greatest difficulties encountered by the collectors was transportation. This was particularly the stumbling block in the dealings with the owners of Old Masters. Notwithstanding the fact that the Art Palace of the exposition is a permanent building of steel and stone and absolutely fireproof, the dangers of the long trip across the continent and return magnify in the minds of the owners of art treasures.

To remedy this doubt the art managers of the exposition took out a blanket insurance policy with Lloyds, of London, in the sum of \$1,250,000, which covers every picture from the time it is taken from the hands of the collectors until it is returned to them.

Mr. G. L. Berg, art director of the exposition, has been in the East for several months collecting the pictures which will be exhibited. In his work of selection he has had the aid of the curators of all of the large art galleries and of many American artists. He will remain in the East until he sees each picture carefully stowed in special cars, and will then accompany his burden to Seattle.

His last report to Dr. Alfred Raymond, chairman of the art committee, gives a list of paintings already secured, remarkable in itself, and only a partial list. The collection will be complete and on its way to Seattle before April 1.

Mr. Theron J. Blakeslee has been made a fellow for life of the Metropolitan Museum, in recognition of his services to art. This is a deserved compliment, and Mr. Blakeslee is warmly congratulated upon it. Some time ago he gave to the Museum the splendid portrait of the "Duke of York," by Sir William Beechey.

THE ART TARIFF — VIEWS OF ARTISTS AND DEALERS.

ART CLAUSES IN TARIFF BILL.

As the full text of the provisions of the Payne tariff bill, as reported by the Ways and Means Committee to Congress relating to art works, have not been generally published, and as there seems to be considerable misapprehension regarding them, they are given below.

It will be noticed that the new provision regulating the non-collection of duty on art works for educational purposes, etc., shows little change from the old tariff, and leaves the collection of duties on works sold after having been imported under bond and the watching out for same to the Secretary of the Treasury—a very undesirable proviso, as it really defeats the spirit of the clause. The important new proviso is made, however, that articles imported in good faith under bond for exhibition can only so be exhibited at a fixed place. This will put a stop, if the clauses are adopted in the bill as finally presented, to the evasion of duties by individuals or institutions on importations of art works designed for exhibition but really for sale, in the carrying of the same around the country.

709.—Works of art, including paintings and statuary, more than twenty years old, from twenty per centum to the free list.

Works of art, drawings, engravings, photographic pictures, and philosophical and scientific apparatus, brought by professional artists, lecturers, or scientists arriving from abroad, for use by them temporarily for exhibition and in illustration, promotion, and encouragement of art, science, or industry in the United States, and not for sale, shall be admitted free of duty, under such regulations as the Secretary of the Treasury shall prescribe; but bonds shall be given for the payment to the United States of such duties as may be imposed by law upon any and all such articles as shall not be exported within six months after such importation: Provided, that the Secretary of the Treasury may, in his discretion, extend such period for a further term of six months in cases where applications therefor shall be made.

710.—Works of art, collections in illustration of the progress of the arts, sciences, or manufactures, photographs, works in terra cotta, parian, pottery, or porcelain, antiquities and artistic copies thereof in metal or other material, imported in good faith for exhibition at a fixed place by any state or by any society or institution established for the encouragement of the arts, science, or education, or for a municipal corporation, and all like articles imported in good faith by any society or association, or for a municipal corporation for the purpose of erecting a public monument, and not intended for sale, nor for any other purpose than herein expressed, shall be admitted free of duty; but bonds shall be given under such rules and regulations as the Secretary of the Treasury may prescribe, for the payment of lawful duties which may accrue should any of the articles aforesaid be sold, transferred, or used contrary to this provision, and such articles shall be subject, at any time, to examination and inspection by the proper officers of the customs: Provided, that the privileges of this and the preceding section shall not be allowed to associations or corporations engaged in or connected with business of a private or commercial character.

711.—Works of art, the production of American artists residing temporarily abroad, or other works of art, including pictorial paintings on glass, imported expressly for presentation to a national institution, or to any state or municipal corporation, or incorporated religious society, college or other public institution, except stained or painted window glass or stained or painted glass windows, shall be admitted free of duty; but such exemption shall be subject to such regulations as the Secretary of the Treasury may prescribe.

VIEWS ON ART TARIFF.

The surprising and unexpected action of the Ways and Means Committee of Congress in placing pictures and sculptures produced prior to twenty years from date of entry on the free list—it took no action on other art works—such as black and whites, potteries and porcelains, antiques, bibelots, bric-a-brac and textiles—in the new Tariff bill—has been received with varying emotions and expressions of opinion. Many of these opinions which follow, and especially those of certain dealers, artists and others given below, were evidently voiced without full understanding of just what this twenty years' provision means and what will be its sure result if enacted into law.

VIEWS OF THE DEALERS.

The leading New York dealers in early and modern pictures, and also in foreign and American works, in textiles, antiques and art objects, and one of the two leading auctioneers were seen and interviewed this week by a representative of the ART NEWS on the art tariff provision in the Payne tariff bill, and their opinions follow:

Bauer-Folsom Co.—"If Congress should decide that a duty on art is necessary for revenue or protection or both, we should favor the extension of the twenty-year exclusive clause to at least fifty years, for otherwise there is bound to be confusion and a sure loss of revenue to the government by the evasion of the new clause by unscrupulous persons."

Mr. T. J. Blakeslee, Blakeslee Galleries.—"As a matter of sentiment and patriotism, free art is a beautiful idea, but not as a matter of business. Under the suggested provision of a twenty years' duty on pictures and sculptures, meretricious and inferior works, will probably be rushed into the country in great quantities. I should prefer a 10% duty, covering both old and modern works. This would not bear hard upon anyone, and would prevent the United States from becoming a dumping ground for all the cheap and false art of Europe. If the twenty-year provision stands, my impression is that there will be a sudden and strange dearth of pictures produced within the past twenty years."

E. F. Bonaventure, of the Bonaventure Galleries.—"I believe that art should be free, but if there is to be any protection, it should be for living artists. It is absurd to put a tax on the works of artists who are dead—even those who died within the past twenty years. A specific duty of \$25 should be placed on all copies of paintings, old or modern."

Mr. Edward Brandus, Brandus Galleries.—"In my opinion the duty should be left as it is on the work of living artists, and that of dead artists should be exempt from a tax. It is recognized that art has no nationality—Ergo—there should be no duty upon art works. If Congress decides to levy a duty on art, as heretofore, it is certainly not with the idea of increasing the revenue, as it is too small an item at best, it must therefore be levied for protection. Place a duty on the work of all living artists to protect the living American artists, if necessary, against their fellows who are living and producing abroad, but American artists have no competition with dead foreign artists. I am of the opinion that they do not need protection. The American public is patriotic enough to buy American paintings of merit in preference to foreign ones."

Few modern artists always date or have dated their pictures, and cannot always remember when they painted them, so who can decide when they are imported, whether or not they were painted more than twenty years from the date of entry, and in consequence whether or not they should pay duty?"

William Clausen, Clausen Galleries.—"Real art needs no protection. The twenty-year provision is ridiculous, and will lead to endless confusion."

Mr. Joseph Durand-Ruel, Durand-Ruel & Sons.—"The twenty-year provision is absurd. Art works should either be free or the work of dead artists should be exempt. Otherwise endless trouble will follow. How can we know how old pictures are—even modern ones? Even the artists themselves cannot always tell when they painted a picture. I deplore changes in the tariff anyway."

Mr. Louis Ehrich, Ehrich Galleries.—"The twenty-year provision amounts to nothing as far as revenue to the government, and the lessening of competition with the work of American artists, are concerned. The best thing to do would be to remove the tariff entirely. If the provision must stand, the work of dead artists should be exempt, as the dates of their canvases are more easily ascertained. A living artist can redate his picture."

Mr. Walter Fearon, Cottier & Co.—"I am still for free art, as I have always been, and have put myself on record in its favor."

Gimpel & Wildenstein.—"We are satisfied in a general way with the new art tariff provision."

Mr. J. D. Ichenhauser, Anglo-American Fine Art Co.—"The new provisions of the art tariff are all right."

Mr. D. K. Kelekian, Kelekian Galleries.—"The provisions of the new art tariff do not affect our business, as no change has been made in the duty on antiques, textiles, potteries and porcelains, etc."

Mr. Roland Knoedler, M. Knoedler & Co.—"The new provision of the Payne bill is a step towards free art. I think, however, that the work of dead artists should be exempt from duty."

Mr. William Macbeth, Macbeth Galleries.—"I am still a believer in a specific duty on pictures. The twenty-year provision, if it stands, will cause much confusion. It is good, but unworkable. I should favor the exemption of the work of any artist dead over twenty years."

Mr. N. E. Montross, Montross Galleries.—"The new provision is a step in the right direction. Art should be free."

Mr. Julius Oehme, Oehme Galleries.—"As we are told the country needs revenue, I would favor a 10% duty on all pictures and sculptures. This would give a revenue, would not be hard on anyone, and would minimize the importation of cheap and spurious work. It would be only fair, moreover, to the dealers and collectors who have put out so much money in recent years in duties."

Mr. Emil Rey, of Seligmann & Co.—"What do the legislators mean by works of art? Let these be defined, for I cannot find that they are so defined anywhere in the full text of the Payne bill. Beautiful tapestries, for example, come in as wool—not even as silk, for no tapestries are all pure silk. I am obliged to forget that our importations are works of art, and simply have to estimate the duties to be paid on them, from the material of which they are composed. Old faience comes in, for example, as decorated china, and limoges enamels as decorated copper or metal. How absurd!"

"To protect American manufacturers, and to encourage the importation of genuine works of art, I would suggest the following clause:

"The cost of purchase or the real value of a work of art cannot be taken into consideration by the importer in making his entry. The price at which said entry must be made must strictly correspond with the value of an article of the same description, should it be manufactured to-day. Duties should be levied according to this value, and according to the material which composes its fabrication."

"As to paintings, I would say, let the present tariff stand, but impose a maximum duty of \$150 on each picture imported. In this way the artists who need protection—that is to say, those whose works do not sell for over \$1,000 will be protected. The artists who sell their works for \$1,000 or over do not need protection. They are protected by their talent."

Mr. Herman Schaus, Schaus Galleries.—"I don't believe the twenty-year provision is any good. It will lead to all kinds of trouble, and would mean the importation of many canvases which would be sworn to as older than twenty years. Better let the duty remain than to adopt any such absurd provision."

Mr. Scott, Scott & Fowles.—"The twenty-year provision would lead to all kinds of confusion. The government will put it up to all importers to prove the dates of the pictures they bring in. If the provision must stand, I would favor its extension to fifty years."

Mr. James P. Silo, Fifth Avenue Art Galleries.—"I am not satisfied with the twenty-year provision, but would much prefer a specific duty on pictures and sculptures. The new provision would lead to all kinds of trouble and provoke endless controversies."

Mr. J. H. Strauss, Strauss Gallery.—"Most paintings are not dated, and as the age of a painting cannot, as a rule, be definitely established, the twenty-year provision will lead to endless controversies. Many artists that are still living have been painting for more than twenty years, so that some of their works would pay 20%, and other and earlier ones, nothing. It must be understood that the new provision does away with the 15% duty on pictures produced within the past twenty years, which now exist through reciprocity treaties, except in the case of Holland, and raises these to the old rates of 20%. If there is to be a twenty-year clause at all, it would be better to say, 'Paintings by artists who have been dead twenty years or more.' In this way paintings of all living artists would pay duty, which I think was the intention of the Ways and Means Committee in framing the clause. At the same time 'Old Masters' imported 'for educational purposes' will pay no duty."

Why raise the tariff on tea
And let Old Masters in free?

Mr. Arthur Tooth, Tooth Galleries.—"We are satisfied with the twenty-year provision of the Payne tariff bill."

Henry Reinhardt, Reinhardt Galleries, Chicago.—"The twenty-year provision is all right. It brings in the works of Barbizon masters free."

WHAT ARTISTS SAY.

Kenyon Cox said that the bill embodied a principle for which he had been fighting for thirty years, and that he was delighted.

"I am only sorry," he said, "that there is any reserving clause. I would like to see everything, old and new, come in without duty. I want to see all sorts of works of art brought in, for I feel that there is no better way to educate the American public to a knowledge of the excellence of American art than the free and unqualified admission of all works of art. Then they can judge for themselves, and I think American artists need not fear the comparison."

"There is another thing, too, which should urge the free importation of contemporaneous works of art. When American students go abroad they pick up all sorts of things. They want to bring back little paintings and statues for their friends and works of all kinds that will help them in their own work."

"Even under the new plan, they will have to pay duty on these. Still, a half a loaf is better than no bread, and I am very pleased."

Carroll Beckwith, who worked for years with Mr. Cox in the fight for the removal of duties, was not so pleased as might have been expected. He took issue with Mr. Cox on the question of what works should be admitted without duty.

"I am very sorry that the limit is only twenty years, instead of fifty," he said. "I think it will prove another hardship for American artists, and I hope that clause will be amended. I have worked, shoulder to shoulder with Mr. Cox for years in this matter, but I cannot agree with him on the advisability of admitting everything free. In this matter I have changed my views materially in the last year."

"My reason for this attitude is the lack of appreciation of American art. My point is that the American artist who depends solely on his brush for his livelihood is not properly protected by this proposed law. I think the admission of relatively modern works without duty would simply throw another obstacle in his way. Many have always favored a specific duty on works of art, but this I have always opposed, and continue to deprecate."

(Continued on page 8.)

COMING ART SALES.

Martin Collection.

The collection of pictures formed by the late John T. Martin will be placed on view April 10 at No. 6 East 23d Street, and will be sold at Mendelssohn Hall on the evenings of April 15 and 16.

Oils and Water-Colors by Bricher.

Oils and water-colors by the late A. T. Bricher, the well-known American coast and marine painter, who died last autumn, are now on exhibition at the Art Galleries, No. 55 Vesey Street, and will be sold at auction at Silo's Galleries, No. 45 Liberty Street, on the afternoons of Thursday and Friday next, April 1 and 2, by order of the executors, Messrs. A. O. Ingram and J. Irving Prier.

L. D. Griggs Collection.

The first part of the notable collection of etchings and engravings, which includes examples of the great masters of engraving from the earliest times, formed by the late L. D. Griggs, of Waterbury, Conn., will be sold at the Anderson Auction Rooms, No. 12 East 46th Street, next week on the evenings from Tuesday to Friday, inclusive, beginning at 8 o'clock.

This sale will attract many collectors, as the collection is deservedly famous.

Ferroni Collection in Rome.

The illustrated catalogue of the coming sale of the collections of the late Joachim Ferroni, to take place at Rome, in the galleries of MM. Jandono & Tavazzi, 96-97 Rue del Babuino, April 14-22 next, have been received at the ART NEWS office. The auctioneer will be the Chevalier G. San Giorgi, and the expert the Chevalier Ph. Tavazzi. The sale will be a remarkable one, as the collection includes a number of very rare and most important art objects. Among these may be especially mentioned a half life-size bas-relief in painted stucco of the "Virgin and Child," by Donatello; a picture of the Virgin holding the Child on her knees, and seated on a garlanded throne, splendidly preserved, by Vivarini; a Pietà by Carlo Crivelli, from the collection of Marquis de Macerata; a portrait of a man by Bellini—an unusual example; a portrait of a young man of the Venetian school, an admirable example of Memling, an "Entombment," and a beautiful group attributed to Giovanni Da Nola, "The Three Graces."

Other important numbers in this great sale are a splendid Virgin, by Lucca Della Robbia; a half life-size Virgin and Child, attributed to F. Spagna; a bas-relief of the Virgin adoring the Child, by Mino da Fiesole, and a standing painting of St. John, an exceptional work, by Donatello.

Competition for these pictures and objects among dealers and collectors will be very keen.

GARLAND PICTURE SALE.

The pictures collected by the late James A. Garland—twenty-three—were sold March 19 at Mendelssohn Hall for \$81,975. The bidders were not numerous, and the hall has rarely ever been more sparsely filled at an important auction, but the sale was brisk, chiefly due to the competition between prominent dealers with each other and with a few collectors for the more important canvases.

The Corot, "Le Patre," brought the highest price, \$15,900, paid by T. J. Coolidge, Jr., of Boston. The picture was started at \$5,000, jumped by thousand bids to \$10,000, then ran quickly up by smaller bids to the selling price.

Mr. Emerson McMillin gave \$14,000 for Daubigny's "Morning on the Marne," a rarely fine example. Bidding for this picture started at \$2,500, jumped to \$3,000, then \$5,000, and then by hundreds to the selling price.

Following is the list of pictures, with names of artists, purchasers and prices:

"Ideal Head," Ludwig Knaus; N. L. Amster	\$250
"The Violinist," F. Tirado; N. L. Amster	300
"A Savant," F. Domingo; Dr. P. J. Oettinger	225
"A Shepherdess," Millet; Scott & Fowles	11,300
"La Ferme," Rousseau; Knoedler & Co.	11,700
"Gossiping," D. Ridgway Knight; A. W. Smith	350
"The Arrival," J. R. Goubie; Otto Bernet, agent	450
"Italian Peasant Girl," L. Pasini; N. L. Amster	600
"Steady, Johnny, Steady," Erskine Nicol; Knoedler & Co.	950
"Head of a Girl," Gabriel Max; Dr. P. J. Oettinger	300
"Venice," Martin Rico; W. B. Gow	1,600
"Market Morning, Constantinople," A. Pasini; C. Vanderbilt Barton	1,050
"The Telegram," Madrazo; Col. H. D. Seixas	625
"The Butterflies," F. Kraus; N. L. Amster	550
"Sketching in the Mountains," F. H. Kaemmerer; V. C. Anderson	375
"A Morning Walk," F. Heilbuth; C. M. Williams	250
"Morning on the Marne," Daubigny; Emerson McMillin	14,000
"L'île des Amours," Diaz; Knoedler & Co.	5,200
"Autumn Morning," Jules Dupré; N. L. Amster	4,200
"Landscape—Cattle and Pool," Jules Dupré; E. Glaesner & Co.	9,000
"On the River Scheldt," P. J. Clays; George T. Bonner	1,850
"Le Patre," Corot; T. J. Coolidge, Jr.; Boston	15,900
"Harbor on the Coast of Cornwall," William T. Richards; G. B. Hopkins	950
Total	\$81,975

FISCHHOF PICTURE SALE.

The Eugene Fischhof sale of old and modern pictures began at the Fifth Avenue Art Galleries March 17. Many art connoisseurs from this and other cities were present, and the galleries were filled to their capacity.

The paintings that brought \$500 and over, with purchaser's name and price, were as follows:

In Lands of Gascogne, M. L. Chabry; E. B. Mitchell	\$500
A Roman Beauty, A. Asti; C. E. Snedecor	620
Burgomaster, F. Roybet; Martin Beck	1,255
Barbizon Peasants, Aimé Perret; C. B. Richards	700
Portrait of Miss O'Brien, Sir Thomas Lawrence; Louis Sherry	1,600
Portrait of Mrs. Mingay, I. Pocock; Mrs. J. H. Sinclair	530
Young Girl with Dove, J. B. Greuze; T. J. Keveney	1,725
Comtesse de Languinai, M. Nattier; W. C. Graham	900
Countess of Northumberland, Sir Peter Lely; J. H. Johnson	650
Lady Eldon, Sir Thomas Lawrence; C. Glucksmann	2,500
Lady Reeves and Children, Francis Cotes; Louis Sherry	2,750
Musical at the House of Nobleman, C. A. Coppel; L. T. Richards	1,400
Aristocratic Family Concert, C. A. Coppel; L. Sherry	1,400
Hunter and Two Fishermen, George Morland; H. B. Strong	1,100
Duchess of Rutland, Sir Peter Lely; L. S. Carroll	1,750
Lady Playing Guitar, Mme. Labille-Guyard; H. B. Poindexter	1,000
Duchess of Albemarle, Sir Peter Lely; J. H. Sinclair	1,600
Comtesse de Chauvigny, Carle van Loo; F. S. Livingston	780
Lucrétia and Son, Allori (called Bronzino); A. S. Lay	800
Portrait of Lady, A. Vestier; A. L. Black	625
Rue de Village, F. Thaulow; E. B. Mitchell	2,500
Directory Coquette, Gustave Jacquet; J. C. Anderson	1,125
Young Lady of Rank, Govert Flinck; C. B. Smith	620
Children of Sir Charles Englefield, Sir Martin Shee; E. C. Mitchell	590
The total was \$66,975.	

An "Assumption of the Virgin," attributed to Murillo, and formerly owned by Mr. P. A. B. Widener, of Philadelphia, brought \$22,000 March 18 at the final session of the Eugene Fischhof sale, at the Fifth Avenue Art Galleries. Mr. R. M. Fleischmann, of Philadelphia, was the reported purchaser. The total realized from the evening's sale was \$63,545, and for the entire sale \$130,520.

The pictures that brought \$700 or over were:

"Daphnis and Chloë," C. F. Bellanger; H. Hirschberg	\$725
"Portrait, Duchess of Devonshire," Sir Peter Lely; George Leary	1,500
"Portrait, Lady Reeves," John Hoppner; J. H. Sinclair	1,475
"Innocence," J. B. Greuze; H. J. Lonsberg	2,300
"Fortune Teller," Rev. Mathew William Peters; Col. W. D. Sheppard	2,150
"Madonna and Child," P. P. Rubens; Mrs. L. L. Corliss	1,475
"Assumption of the Virgin," B. E. Murillo; R. M. Fleischmann	22,000
"Lady Cooper and Children," Nathaniel Dance; L. R. Fobel	3,800
"Sir Harvey and Lady Smith, and Son," Francis Cotes; C. P. Jones	1,400
"Blind Man's Buff," J. B. Pater; J. H. Sinclair	3,450
"Sherborne Collegiate Church," J. Constable; J. J. Faulker	700
"Portrait, Mrs. Campbell," Sir Thomas Lawrence; E. R. Lewis	1,250
"Shepherdess," Aimé Perret; George Leary	750
"Cattle in Pasture," E. Van Marcke; J. A. Case	2,350
"Sunset Hour—Venice," George H. Bogert; George Leary	700
"Portrait, Mlle. la Valliere," Pierre Mignard	750

VIEWS ON THE ART TARIFF.

WHAT ARTISTS SAY.

(Continued from page 7.)

William M. Chase said that art should be popularized by every means in the power of every American artist, and that this was the most advantageous course to be pursued.

"Let us," said Mr. Chase, "give the people all the works of art possible. Give them what they want as a beginning, as a primer, so to speak, and let them learn gradually. That is what is needed."

James Fraser said he was delighted at the change, and believed in the absolute removal of all duties. Edwin Blashfield regretted only the presence of the twenty-year clause, like Mr. Cox. Otherwise, he said, he was delighted.

Thomas Hastings, the architect, regretted the twenty-year clause. However, he expressed himself as greatly pleased at the relief afforded.

"I favor," said Mr. Hastings, "unrestricted freedom for works of art. In fact, I think it would be more appropriate if the government paid a bonus to men bringing in such collections as those of Mr. Morgan, for eventually they always find their way into museums. Students will be much benefited, and for my own profession I should say that it would hail the new plan as a means of affording fresh inspiration. It will do greatly to decorative possibilities also."

CHICAGO ARTISTS PROTEST.

Chicago artists and connoisseurs are protesting against the clause in the Payne tariff bill exempting from duty only such works of art as are twenty years old or older. The provision is branded as an imposition to protect contemporary American artists who fear their present popularity would suffer if they were forced to compete with the best work of artists from over seas.

BOSTON PAINTERS FOR SPECIFIC DUTY.

That the sentiment and feeling among many artists of the country are still in favor of the specific duty of \$100 on pictures produced within the last hundred years, notwithstanding the clause in the Payne tariff bill providing for the continuance of the present duty only on pictures produced within twenty years from the date of entry, is evidenced by the receipt of the following letter and petition from fifteen members of the Boston Art Club, a prominent art organization in the very headquarters of the Free Art League. This petition is sent to the ART NEWS by Mr. Abbott Graves, who states that the names were secured in a very short time, and that out of the seventeen members present one only wanted to "think it over" and another was committed to the Free Art League.

The petition and names are commended to the consideration of Mr. Myron W. Pierce, the salaried secretary of the Free Art League, and also to Mr. Frank Duveneck and his fellows of Cincinnati.

"We, the members of the Boston Art Club, believe it is for the best interest of American art that a specific duty of one hundred dollars be placed on each painting entering the United States. John J. Enneking, Walter L. Dean, Melbourne H. Hardwick, A. W. Buhler, Walter F. Lansil, Walter M. Brackett, Charles F. Pierce, William P. Burpee, Hendricks A. Hallett, Daniel J. Strain, Scott Clifton Carbee, Abbott Graves, Bert Poole, Charles A. Walker, Scott White."

WILL BENEFIT THE PUBLIC.

Sir Caspar Purdon Clarke expressed himself to a Tribune reporter as much pleased at the proposed action.

"Directly, of course," he said, "there will be no benefit to the museum, for we bring everything in duty free. But indirectly it may prove of great benefit. Men will be more likely to bring in fine works of art,

and the more masterpieces that may be imported the more likely it is that the museum will acquire them.

"It is to be hoped that Mr. Morgan, too, may bring in his great London collection. I do not know of his plans in that respect, but it is entirely possible that he will do so. He has some magnificent things, of a value that is simply incredible, there, and they would form a wonderful addition to the artistic wealth of the country."

Among the works of art at Mr. Morgan's London house, No. 13 Princes Gate, are several hundred miniatures, some of which are valued at \$5,000 each. For Gainsborough's "Duchess of Devonshire" he paid \$150,000, and the Mannheim collection of art curios is said to have cost him \$2,500,000. Other paintings owned by Mr. Morgan and now in England are "Lady Betty Delme and Children," by Sir Joshua Reynolds, for which he paid \$110,000; Raphael's "Madonna of St. Anthony of Padua," bought for \$50,000; Rubens's portrait of "The Grand Duke," which cost him \$125,000; a landscape by Hobbema, from the Dorchester House gallery, for which he paid \$110,000, and the Fragonard panels, painted for Du Barry's palace at Louveciennes.

Edward Robinson, assistant director of the Metropolitan Museum said:

"This proposed removal of the tariff on art is an excellent thing. It will have a tendency to bring art to the American people, and it is the best move that has been made in this direction in a long time. I only hope that it will be passed. It means that rich men will bring their collections from abroad and make it possible for America to be benefited. It also means as much for public institutions as for private individuals, for in time the collections will find their way to places where the public will be benefited and can enjoy them."

Robert W. de Forest, secretary of the Metropolitan Museum, said to a reporter for The American:

"It is an important step in the right direction, and will distinctly encourage the art education of this country. It will encourage the importation of fine works of art by rich men, who heretofore have refused to pay duty on their private collections."

Continuing, Mr. de Forest said: "When rich men are encouraged to bring fine collections of art into this country, it simply means that these will ultimately find their way to the people through the museums. This part of the proposed new tariff bill was brought about by the concerted effort on the part of American artists and those interested in the education of the people and in the development of the museums."

WASHINGTON (D. C.).

An interesting collection of water colors by Col. H. Anthony Dyer of Providence, R. I., recently shown at the Knoedler Galleries, New York, is now on exhibition at the V. G. Fischer galleries. Mr. Dyer, who is a member of the Boston Society of Water Color Painters, and of the Providence Art and Water Color Clubs, studied in Holland under Weissenbruch, and shows in his works the influence of the Dutch school. He is, however, a versatile painter, and alters his style according to his need. Some of his pictures are rendered in an exceedingly broad manner, whereas others are precise in treatment and especially direct. At times he employs heavy body color, piling up his paint, as it were, layer upon layer,

CHICAGO.

Three paintings of exceptional interest are shown in Feinhardt's galleries. A Diaz, a Corot and a late example of L'Hermitte. The Diaz, "The Bathers," is a perfect example, and was painted during his best period.

The Corot also is an excellent example and is a study of trees profiled against a gray sky.

The L'Hermitte, a painting of a young mother and her child in a hayfield, was recently shown in the Salon.

ART SALES.

(Continued from page 8.)

Sale of Garland Art Works.

The tapestries, embroideries and jades of the Garland collection were sold Saturday afternoon, March 20, at 6 East 23d Street, and brought \$83,725, making the total for the entire collection, with the pictures, \$165,700.

A pair of tapestries of the XVI. century, brought the highest price of the afternoon, going to Seligmann & Co. for \$13,500 each. These are said to have been made for the bed of Margaret of Parma, daughter of Charles V., are woven in silk and gold, the borders alike, with a French gray ground shading off to blue, done in a design of arabesques. The ground of the tapestries was a dull dark red with gold strap work in both, but the designs differing. The tapestries once belonged to the Spitzer collection and later to that of the Baron Nathaniel de Rothschild. In size they were 5 feet 3 inches by 7 feet 1 inch.

A Pietà, surrounded by figures, a Flemish tapestry of the XVI. century, went to the same house for \$13,000. This was somewhat smaller and different in shape, 3 feet 4 inches by 6 feet 9 inches. It has an elaborate subject woven in gold and silk and wool. The figure of the Christ is supported in the arms of the Virgin in a robe or crimson with gold damask and a blue cloak threaded with gold falling around her.

A German needlework panel of the XVI. century, Solomon and the Queen of Sheba, done in many soft color tones, went to C. E. Grahame for \$1,025, and another in petit point, the "Story of Tobit and Tobias," in seven panels, a continuous tale, went to the same buyer for \$2,300.

D. K. Kelekian bought three beautiful pieces of Persian velvet for \$1,900.

A Flemish tapestry, Isaac and Rebecca, went to C. E. Grahame for \$2,600. J. T. Coolidge, Jr., of Boston, made a number of purchases, among them a Spanish Gothic cope of the XVII. century, for which he paid \$3,050. This was of old Venetian velvet of a rich rose color heavily brocaded with gold, the hood and orphreys done in needle-painted medallions in a ground of gold, the design on the hood the Madonna enthroned with the Child on her knees.

Another beautiful Gothic cope, also of old rose Venetian velvet embroidered with gold and decorated with needle-painting, went to Mrs. H. S. Bowen for \$2,500. Mrs. Bowen also purchased the grand Spanish altar frontal, XVII. century, a Spanish ecclesiastical design done in gold and silver bullion and thread and sewn with garnets, for \$1,000. Mr. J. B. Duke paid \$1,100 for a wonderful old embroidered altar frontal, Spanish, early XVIII. century, with a foundation of crimson Venetian velvet, a large medallion, a picture of the Annunciation, in the center.

Mrs. George Bliss paid \$2,400 for an early Gothic Renaissance tapestry, a king on his throne. A Gothic cope went to Vital Benguiat for \$3,000, and Benjamin Benguiat paid \$2,100 for a Flemish tapestry, the Crucifixion.

There were fewer society people present than at other sales. It was notably a collectors' and dealers' sale.

WITH THE DEALERS.

Mr. C. J. Charles, of No. 251 Fifth Avenue, sailed on the Lusitania from Liverpool on Saturday last, March 20, and is due to arrive here to-day. He is coming on special business, and has not been here this winter as yet, owing to the death of his father, Sir Joseph J. Duveen.

As the lease of the Noe Galleries, No. 477 Fifth Avenue, expires on May 1 next, it will not be renewed, and the gallery is now being dismantled prior to the winding up of the business, which will not be continued. Messrs. A. Preyer, of Amsterdam, a representative of Wallis & Co., and Mr. Levasseur, representing Boussod-Valadon & Co., of Paris, have recently been here, and it is reported went over the pictures. It is also reported that a sale of the pictures may be held either this next month or next season, to settle the business and consignments.

At the Blakeslee Galleries, No. 358 Fifth Avenue, a very successful season is reported, and Mr. Blakeslee finds that the tendency among collectors towards the early school goes stronger all the time, and that new buyers for works by the early masters are coming in every day. Among other superior canvases at his galleries is a superb portrait by Gainsborough of Capt. Cornwall, R. N.; a group portrait, by John Opie, an unusual example; a beautiful portrait of two children, by Romney; an unusual and rich bust portrait of a boy, by Govert Flinck, and superior examples of Wilson, Constable and other early painters of the English, Flemish and Dutch schools.

At the Fifth Avenue Art Galleries there will be held during the coming week an exhibition and sale of some sixty pictures, which Mr. James P. Silo states form the most important collection of the kind ever brought to him for dispersion under the hammer. The pictures are by the best modern foreign painters, and form the collections of Messrs. Leroy Stewart and E. D. Hewitt, and Mrs. George Dempster Hamlin, formerly Mrs. G. Berckmans. They will be placed on exhibition on Monday, and will be sold on Thursday and Friday evenings next, at 8.30 P. M.

The Heinemann Galleries, No. 257 Fifth Avenue, have been sublet and will be reopened uptown in the autumn. Mr. Theodore Heinemann will sail for Europe in early April.

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